



*presents a concert of works
by guest composer*

BERNARD RANDS

and by

KARIM AL-ZAND

ARTHUR GOTTSCHALK

KAIJA SAARIAHO

Friday, April 2, 2004

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

***"...in the receding mist..."* (1988)**

(for flute, harp, violin, viola, and cello)

Bernard Rands

(b. 1934)

*Leone Buyse, flute
Nuiko Wadden, harp
Kenneth Goldsmith, violin
James Dunham, viola
Norman Fischer, cello
Michael Webster, conductor*

***Variations on a theme of Bartók* (2002)**

(for viola and piano)

Karim Al-Zand

(b. 1970)

*Karen Ritscher, viola
Rodney Waters, piano*

***Près* (1992)**

(for cello and live electronics)

Kaija Saariaho

(b. 1952)

I. Misterioso

*Norman Fischer, cello
Kurt Stallmann, electronics*

INTERMISSION

***Dark Songs* (1975, rev. 2002)**

(for mezzo-soprano and chamber ensemble)

Arthur Gottschalk

(b. 1952)

*Joan Allouache, mezzo-soprano
Louis DeMartino, bass clarinet
Zebediah Upton, trumpet
Kenneth Goldsmith, violin
James Dunham, viola
Norman Fischer, cello
Jeanne Kierman, celesta
Richard Brown, percussion
Michael Webster, conductor*

String Quartet No. 2 (1994)

Bernard Rands

- I.
II.

The Ensō String Quartet

Maureen Nelson, violin

Tereza Stanislav, violin

Robert Brophy, viola

Richard Belcher, cello

PROGRAM NOTES

"...in the receding mist..." Bernard Rands

This short piece for flute, harp and string trio is based upon three elementary musical characters – a simple, folk-like melodic line which itself is made up of a Baroque rhythmic figure and a mordent/turn figure. These three are gradually embellished and transformed until they create a complex network of relationships and references within an elaborate texture out of which emerges a long, cantilena flute line. This, supported by sparse accompaniment from the ensemble, concludes the work.

"...in the receding mist..." was written as a gift for my dear friend Jacob Druckman on the occasion of his sixtieth birthday. It is dedicated to him, and now to his memory.

— Note by the composer

Variations on a theme of Bartók Karim Al-Zand

*This short set of variations uses as its theme an excerpt from Bartók's **Concerto for Orchestra**. The first melody heard in the Intermezzo of that work is a lilting tune played by the oboe. I've always liked the seeming simplicity of this melody and its sing-song character. It uses only three or four notes, but in a playful alternation of four- and five-beat phrases. The harmony is relatively static, so my five variations are "metric variations": like the original, they explore different rhythmic groupings and patterns, often superimposed in the two instrumental parts.*

— Note by the composer

Karim Al-Zand is currently Assistant Professor of Composition and Theory at the Shepherd School of Music.

Près Kaija Saariaho

Près for solo cello and electronics emerged at the same time as *Amers*, a concerto for cello and chamber orchestra. The musical material in the two works is to a large extent the same. Given the very different means of implementing the material, however, the only identical elements are certain parts for the solo instrument and a few of the electronic sound materials. In terms of form and dramatic structure, the pieces are strikingly different. Both were produced at IRCAM, and the electronic component is very important in each case. In *Près*, the electronics continue and expand in many different directions the musical gestures of the solo instrument.

As a whole, the electronic element consists of synthetic sounds, modified cello sounds stored in the computer, and real-time sound processing. This latter element has made use of resonating filters and different types of delay-, space-, filtering-, and transposing techniques. The programming work was realized by Xavier Chabot and Jean-Baptiste Barriere at IRCAM.

The name of the piece links it to its sister-work (*Amers* – a nautical term for leading marks or landmarks) and to Paul Gauguin's painting "By the Sea," hence to the experience of the sea itself and waves, their different rhythms and sounds, stormy weather, and calms – in other words, material, wave shapes, rhythmic figures, timbres, and the charging up of the music and the ultimate release of that charge.

Près is dedicated to Anssi Karttunen, whose collaboration on the work led to its completion and who gave the first performance in Strasbourg on November 11, 1992.

— Note by the composer

Kaija Saariaho, originally from Finland, has been living and working in Paris since 1982. Her works encompass a broad range of genres including orchestral, choral, electronic, multi-media, chamber, and solo instrumental and vocal.

Dark Songs Arthur Gottschalk

Dark Songs (Fragments from Walt Whitman) was composed in 1975, for the University of Michigan New Music Ensemble. After a series of performances by Efrain Guigui, in 1982 in Vermont, I lost the manuscript in moving to New York to begin my residency at the Columbia/Princeton Electronic Music Center. Thinking the piece was gone all these years, in December of 2001 I discovered a manuscript copy in the Rice University Library. The following year I entered the piece into computer notation, making occasional revisions as I did so. Though filled with the obvious conceits of a youthful composer, this long-lost piece yet haunts me. The text is derived from a handful of lines by Whitman from various sources, all addressing the subject of death.

— Note by the composer

Arthur Gottschalk is currently Professor and Chair of Composition and Theory at the Shepherd School of Music.

Darest thou now, O soul, walk out with me tow'rd the unknown region. Where neither ground is for the feet, nor any path to follow? No voice sounding there, nor touch of human hand, nor face with blooming flesh, nor lips, nor eyes, are in that land. I know it not O Soul, nor dost thou. All is a blank before us, all waits undreamed of in that region, that inaccessible land! Till when the ties loosen, all but the ties eternal, Time and Space. Nor darkness, gravitation, sense, nor any bounds bounding us. Then we burst forth, we float, in Time and Space, prepared for them, equal equipped at last, then to fulfill, O Soul.

Whispers of heavenly Death murmured I hear. Labial gossip of Night, sibilant chorals. Footsteps gently ascending mystical breezes wafted soft and low. Ripples of unseen rivers, tides of a current flowing, forever flowing; or is it the splashing of tears, the measureless waters of human tears? I see, just see skyward, great cloud masses. Mournfully slowly they roll, silently swelling and mixing, with at times a half-dimmed saddened far off star appearing and disappearing. Some parturition rather, some solemn immortal birth eyes. On the frontier, to eyes impenetrable. Some soul is passing over.

Come, lovely and soothing Death, undulate round the world, serenely arriving. In the day, in the night, to all, to each, sooner or later delicate Death. Praise be the fathomless universe, for life and joy, and for objects and knowledge curious; and for love, sweet love. But Praise! For the sure enwinding arms of cool enfolding Death. Over the rising and sinking waves I float thee a song. I float this carol with joy, with joy to thee, O Death.

— Walt Whitman

String Quartet No. 2 Bernard Rands

This "little" quartet consists of two brief movements whose musical materials are maximally contrasted. Both, however, are based upon "simple," almost elementary ideas. The folk-song-like melody which opens the first movement on the viola alone, is continuously present throughout, creating a monothematic musical discourse. In the second movement, the cello exclusively carries the melodic line – the other instruments being inflexibly burdened with a dotted, rhythmic figure. Despite the cello's seductive, cantabile line, the other three instruments doggedly refuse to participate – as though not understanding the cello's concerns. This "opposition" persists until late in the movement when, gradually, the others in turn, are temporarily persuaded to contribute a melodic thread but, as though too little too late, they again assume their rhythmic preoccupation with increased intensity and conviction – the cello fading in subdued resignation.

— Note by the composer

BIOGRAPHY

Through well over a hundred published works and many recordings, BERNARD RANDS is established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, was awarded the 1984 Pulitzer Prize in Music. His large orchestral suite *Le Tambourin* won the 1986 Kennedy Center Friedheim Award.

Conductors including Barenboim, Boulez, Berio, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von Dohnányi, and Zinman, among many others, have programmed his music.

Composer-in-Residence with the Philadelphia Orchestra for seven years from 1989 to 1995 as part of the Meet The Composer Residency Program, Rands made a wonderful and dedicated contribution to the music of our time.

Rands' works are widely performed and frequently commercially recorded. His work *Canti D'Amor*, recorded by Chanticleer, won a Grammy Award in 2000.

Born in England in 1934, Rands immigrated to the United States in 1975 becoming an American Citizen in 1983. He has been honored by the American Academy and Institute of Arts and Letters; B.M.I.; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer; and the Barlow, Fromm and Koussevitzky Foundations, among many others.

Recent commissions have come from the Suntory Concert Hall in Tokyo; the New York Philharmonic; Carnegie Hall; the Boston Symphony Orchestra; the Cincinnati Symphony; the Los Angeles Philharmonic; the Philadelphia Orchestra; the National Symphony Orchestra; the Internationale Bach Akademie, Stuttgart; the Eastman Wind Ensemble and the Chicago Symphony Orchestra and Chorus. Many chamber works have resulted from commissions from major ensembles and festivals around the world. His chamber opera *Belladonna* was commissioned by the Aspen Festival for its fiftieth anniversary in 1999 and was recently featured in the New York City Opera's Showcase 2002 series.

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer-in-Residence at the Aspen and Tanglewood festivals. Rands is the Walter Bigelow Rosen Professor of Music at Harvard University where he teaches with distinction.

The originality and distinctive character of his music have been variously described as "plangent lyricism" with a "dramatic intensity" and a "musicality and clarity of idea allied to a sophisticated and elegant technical mastery" – qualities developed from his studies with Dallapiccola and Berio.



RICE